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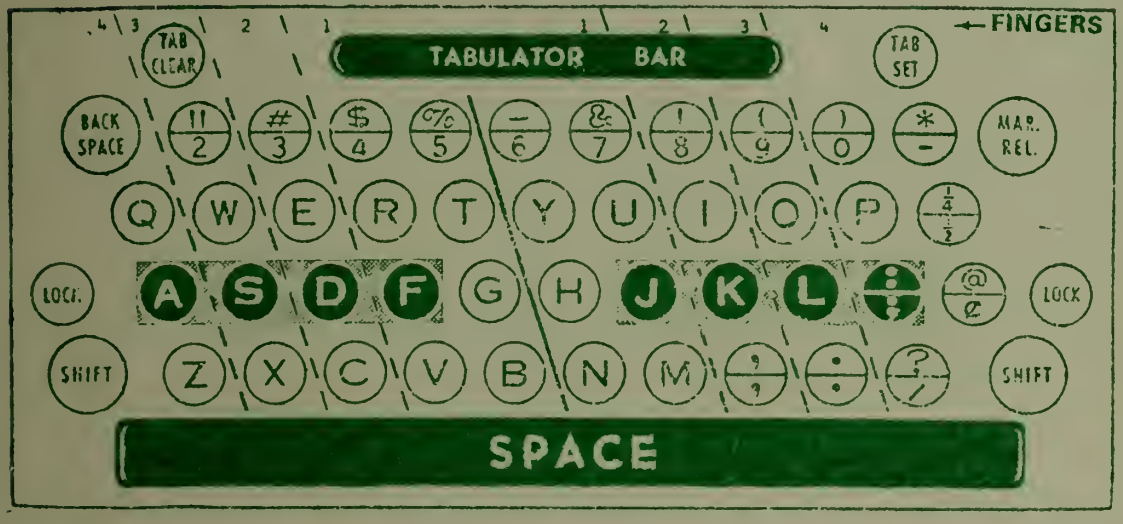
Junior High School TYPEWRITING curriculum guide 1973



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A C K N O W L E D G E M E N T

The Department of Education acknowledges with appreciation the contribution of Miss Lucy Milne, Business Education Consultant, Department of Education, to the preparation of this Guide, under the guidance of the Secondary School Business Education Curriculum Committee.

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NOTE:

This Guide is a service publication only. The official statement regarding the content of the course is contained in the Junior High School Program of Studies. The information in the Curriculum Guide is prescriptive only insofar as the content duplicates that content in the Program of Studies for the Junior High School. This Guide contains suggestions for instruction.

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INTRODUCTION

In the *Program of Studies for Junior High Schools*, Typewriting is listed among the Group A Options, Cultural and Practical Arts, and the time allotted to it may vary from 120 - 175 minutes per week. Though typewriting is listed as an optional subject, this does not imply that it should not be taught by a competent instructor. It is most important to realize that any motor learning must be practiced from the very beginning using the correct techniques.

The *Junior High School Handbook* outlines the purpose and place of Group A Options. In it also are summaries of the nature of the adolescent, the needs of youth, and the functions of the junior high school. Teachers of typewriting should familiarize themselves with these as a guide and assistance in instruction.

This compilation of ideas and suggestions may be of some assistance to teachers offering instruction in this option. Please note that these are not mandatory but merely suggested for whatever use the teacher may choose.

GOALS OF TYPEWRITING

The goal of all typewriting instruction, irrespective of the grade level, is the same--to develop the student's capability to use a typewriter correctly, to use the correct techniques of touch typing, and to produce acceptable typescript. The expertise developed may depend upon the time devoted to the practice of the skill, the maturity of the student, and the individual's interest and enthusiasm. Students' specific objectives for the eventual application of the skill will differ. For some it may be purely personal use in typing notes, reports, letters, etc. For others it may be to explore aptitude for further development as a vocational skill. And of course, many students at this age will not have a specific objective other than "to learn to type".

It is important that the teacher strives to realize the major goal of typewriting regardless of the students' specific objectives. This may be the only typewriting instruction that many receive. IT IS IMPORTANT THAT THE CORRECT TECHNIQUES ARE DEVELOPED.

SUGGESTED OBJECTIVES, ACTIVITIES AND EVALUATION

On the following four pages an outline is presented for a suggested breakdown of the junior high typewriting program into Specific Objectives, Suggested Activities and Suggested Evaluation. It may help teachers to plan instruction.

SPECIFIC OBJECTIVES	SUGGESTED ACTIVITIES	SUGGESTED EVALUATION
The student should be able to:		
1. demonstrate touch typing mastery of the keyboard: (a) stroking--a "snap" stroke on manual, a "tap" on electric, firm, sharp, bounce-off, brisk, rhythmic, unhesitant, continuous; (b) space bar stroking--sharp, bounce-off stroke; (c) reaches--other fingers hover over home rows as reaches are made, or pivot from at least one home position for long reaches; (d) rhythm--even, flowing, continuous; (e) eyes--strive to keep eyes on copy constantly, in early stages may look occasionally to ensure correct location; (f) key location--correct fingers used to locate automatically letter, number, symbol, and service keys.	Follow the procedure presented in any of the recommended texts to introduce the keyboard. Regular daily drills, directed by the teacher--paced or timed--to develop touch facility, and to develop or emphasize particular aspects of touch typing. Minimize accuracy requirement until basic typing techniques are established.	Regularly use a checklist similar to the sample in Appendix B, "Typing Technique Inventory" for: student self-evaluation other student evaluation teacher evaluation.
2. exhibit correct posture and body position at the typewriter: (a) body--back straight, leaning forward slightly, sit back in the chair, centered on the J-key, face machine squarely, a handspan away; (b) feet--flat on floor, six inches apart; (c) shoulders--up and back, relaxed;	The teacher and other students demonstrate the correct posture and position at the typewriter. Display posters and pictures to illustrate good posture. Display picture of students in the class. Use a VTR of the class in action.	Regularly use a checklist similar to the sample in Appendix B, "Typing Technique Inventory" for: student self-evaluation other student evaluation teacher evaluation.

SPECIFIC OBJECTIVES	SUGGESTED ACTIVITIES	SUGGESTED EVALUATION
(d) neck--straight, not bent or craned; (e) head--erect, facing copy; (f) arms--almost motionless; (g) elbows--relaxed, hanging loosely, close to body, not winged; (h) wrists--held level, no dip, and no arch; (i) hands--close together, thumbs could lock, flat across the back, palms do not touch the machine, bounce very slightly; (j) fingers-curved, never straight, hover close to home row when not reaching, A- and ;-fingers firmly anchored, f- and j-fingers "stay at home" when shifting, spread when reaching for margin release; (k) thumbs--left, kept close to left forefinger and not used, right, hovers over center of space bar.	The teacher constantly reminds students of body position, and checks students to encourage correct application of the principles of good posture and position at the typewriter. The teacher explains the types of errors that may result from incorrect body positions. Analyze errors to identify those that may be the result of poor position.	
3. Demonstrate correct use of parts of the machine used: (a) tabulator (set, clear, key or bar); (b) paper pressure release; (c) carriage release; (d) marginal stops;	Teacher demonstrates the correct use of the machine parts. Display a chart of the machine with parts labeled. Constantly refer to the text illustrations and charts.	Teacher observation using a checklist similar to the sample in Appendix B, "Typing Technique Inventory". Tests and quizzes, oral or written (objective type--completion, matching, multiple choice, true-false, etc.).

SPECIFIC OBJECTIVES	SUGGESTED ACTIVITIES	SUGGESTED EVALUATION
(e) carriage return; (f) variable line spacer, line finder (ratchet release), line spacer; (g) machine scales (alignment, paper guide, writing position, etc.); (h) paper bail; (i) paper guide; (j) ribbon and stencil control; (k) touch and pressure controls.	Always use the correct names when referring to machine parts. Use drills from the recommended texts to develop correct operating techniques.	
4. type from straight copy which is loaded with words found in the 2000 to 4000 most commonly used words, for periods up to three minutes duration with a minimum accuracy of two errors per minute and minimum gross speed of 25 wpm.	Constant use of drills to develop technique, rhythm, and fluent typing. Use timed interval pacing (page 13) to encourage students to set their own goals and improve speed and accuracy. Don't stress speed too early. Conduct timed tests to measure speed sparingly.	Evaluate accuracy and speed using the suggested chart, Appendix A.
5. use the correct method to perform typing procedures: (a) centering typescript vertically and horizontally on a page; (b) centering titles and columns; (c) making corrections (erasing, crowding, spreading); (d) re-inserting and aligning typing; (e) typing on lines; (f) proofreading; (g) typing forms.	Use the textbook presentations and assignments for various production work. Encourage students to use and apply these methods in producing real typewriting jobs.	Evaluate the exercises that illustrate mastery of each technique and procedure on the basis of application of principles and accuracy of typing.

SPECIFIC OBJECTIVES	SUGGESTED ACTIVITIES	SUGGESTED EVALUATION
6. apply the correct rules in the set-up of production typing: (a) manuscripts, reports, essays, notes, book reviews, poetry, recipes, etc.; (b) notices, announcements, invitations, menus, advertisements, programs; (c) personal letters, personal business letters, envelopes, postcards; (d) one and two column lists, charts; (e) outlines including headings, sub-headings.	Use the presentation and assignments in the recommended texts to teach the correct rules and procedures for production jobs. Survey student needs to ascertain the type of production work that is relevant. Encourage students to use their skills when these are competently developed, to do real jobs for themselves, for classmates, and for school activities.	Evaluate on the basis of "acceptable" typescript for the purpose intended. Give "bonus" marks for initiative in producing real typewriting jobs.
7. compose at the typewriter.	Use the devices presented in the textbooks to develop skill in composing at the typewriter. Some suggested methods are given on page 16.	Evaluate on the basis of accuracy, originality, and completeness of composition.
8. type from rough draft copy, handwritten or printed, using proofreader's marks.	Use presentation and assignments in the recommended texts. Display common proofreader's marks on the chalkboard or poster. Encourage use of original draft copies for practice or real jobs.	Evaluate on the basis of accuracy and neatness of finished copy.
9. list and apply when typing, the rules for: (a) word division; (b) capitalization; (c) spacing after punctuation; (d) expressing numbers; (e) making punctuation marks and symbols not on the keyboard.	Teach the rules. Display examples. Demonstrate the use of dictionary or word division books for hyphenation. Constantly draw attention to examples.	Give tests or quizzes, oral and written. Errors in application of these rules in any production work should be regarded as mistakes and scored accordingly.

SCOPE FOR EACH LEVEL

Typewriting may be taught in Grades 7, 8, and 9. Consequently a class might be comprised of students who have had previous instruction, as well as those who have not. The teacher must adapt to these circumstances and endeavor to meet the instructional goals, the individual's needs, and, at the same time, challenge and motivate each to achieve his optimum.

Try to analyze the needs of the particular class, and the individuals in it. Basically the techniques of fingering by touch and the proper manipulation of the machines must be mastered. Later accuracy can be emphasized along with appreciation of the attractive and clean-cut appearance of the typescript. All need to know how to set up material according to basic rules and procedures for centering, tabulating, planning placement, etc. At this level, speed need not be emphasized, but for a matter of interest and self-satisfaction it should be measured occasionally. Production jobs should be those that are most meaningful and useful to the students. Make a survey to find out what these are. Encourage students to apply their skill and knowledge in the production of personal jobs--and have them do them in class. This is one way to enrich the program for the more capable students.

GRADING

The preceding outline suggests that evaluation be based on the achievement of the specific objectives. The relationship and proportion to the total assessment of the seven objectives should be determined by the teacher. The following might be a guide for a class of beginning typists:

1. Demonstrate touch typing mastery of the keyboard.	40%
2. Exhibit correct posture and body position at the typewriter.	
3. Demonstrate correct use of parts of the make of machine used.	
4. Type from straight copy which is loaded with words found in the 2000-4000 most commonly used words for periods up to 3 minutes duration with a minimum accuracy of 2 errors per minute and a minimum gross speed of 25 w.p.m.	30%
5. Use the correct method to perform typing procedures.	30%
6. Apply the correct use in the set-up of production typing.	
7. Compose at the typewriter.	
8. Type from rough draft copy, handwritten or printed, using proofreader's marks.	
9. List and apply when typing, the rules for word division, capitalization, expressing numbers, etc.	

TEXTS

Any one of the following texts may be used:

Wright, S., *The Personal Touch*, McGraw-Hill Ryerson, 1969.
McConnell, J. M. and W. L. Darnell, *Building Typing Skills, Book 1*, McGraw-Hill Ryerson, 1962.
Scott, W. E., *Modern Basic Typewriting*, Second Edition, Pitman Publishing Company, 1962.

TEACHER'S MANUALS

There is no teacher's manual to accompany any of the above recommended texts. Teachers may find valuable help and ideas for teaching strategies from the following:

Teacher's Manual, Canadian Edition (94698-1) to accompany *Gregg Typing 191 Series, Book 1;* $2.10; McGraw-Hill Ryerson.

Teacher's Manual, Complete Course (T30MC); *20th Century Typewriting;* $5.00; Gage.

Teacher's Manual (12475-2) to accompany text *Gregg Junior High Typing;* Cook et al (1965); $3.30; McGraw-Hill Ryerson.

Typewriting Style Manual (T305); 52 cents; Gage.

South-Western Monograph No. 117; *Practices and Preferences in Teaching Typewriting;* 50 cents; Gage.

SUPPLEMENTARY AND REFERENCE MATERIALS

Class sets of one or both of the other recommended texts.

Class sets of one of the recommended high school texts:
Gregg Typing 191 Series; McGraw-Hill Ryerson.
20th Century Typewriting; Gage.

Clerical Office Typing; Lessenberry, Crawford, Erickson (1972); $2.80; Gage. (This text is designed for individual progress, but contains useful teaching techniques.)

Timed Writings for Teenagers; Nanassy and Krevolin; $2.50; Pitman. (Particularly written for junior high typists.)

Typewriting Speed Control Builders (748070), Beaumont, Dye, Johnson (1972); $2.60; Gage. (Designed to provide methods and supplementary material to build technique, build speed, and improve typewriting performance on straight copy, script, statistical copy and rough draft.)

101 Typewriting Timed Writings, 3rd Edition, (748952); Thompson (9171); $2.44; Gage. (Provides a variety of timed drills of varying lengths for the improvement of specific techniques.)

Progressive Typewriting Speed Practice (26060-5); Hanson (1968); $3.30; McGraw-Hill Ryerson. (Designed to provide practice for overcoming the skill development problem of speed plateaus.)

Art Typing; Krevolin; $1.75; Pitman.

Type With One Hand, 2nd Edition, (748090); Richardson (1959); $1.16; Gage. (Useful adaptations for teaching the handicapped student.)

Basic Typewriting Drills, 4th Edition, (748540); Wanous, Wanous (1968); $2.64; Gage. (Corrective exercises to improve and strengthen weaknesses.)

Spelling Drills and Exercises: A Programmed Approach, Canadian Edition (92897-5); Brendel and Near (1971); $2.40; McGraw-Hill Ryerson. (A thorough review of basic spelling principles together with a thorough drill on commonly used words governed by each using the typewriter.)

Punctuation Drills and Exercises Programmed for the Typewriter (07478-X); Brendel and Near (1969); $2.35; McGraw-Hill Ryerson. (Reviews the fundamentals of punctuation, capitalization and number expressions, using the typewriter.)

INSTRUCTIONAL AIDS

Typewriter keyboard wall charts - obtained through typewriter manufacturers, usually free.

Typewriter Honour Rolls - 10" x 15" free from Gage.

Typewriter Speed Charts - 18" x 12" free from Gage.

Typing Picture Posters, six in each set, from McGraw-Hill Ryerson
Set One - Personal Series (88626-1); $22.00
Set Two - Letter Style Series (88625-3); $22.00

Typewriting Rhythm Records, six 33 1/3 r.p.m. records in each set, rates from 15 to 60 w.p.m., one minute and three minute timings, from McGraw-Hill Ryerson.
Set One - to reach first year goals (89495-7); $29.00
Set Two - to reach second year goals (89496-5); $29.00

Posters - *Careers for Typists,* 18, each 11" x 14"; $3.50 a set
History of the Typewriter, 18, each 11" x 14"; $3.50 a set
Secretarial Do's and Don'ts, 18, each 11" x 14"; $3.50 a set
Order from J. Weston Walch, Publisher, Portland, Maine, 04104

Prepared Displays - *I Resolve,* emphasizing good typing techniques, $1.95

Type Your Way to the Heart, a game stressing accuracy for an enrollment of forty students, $1.95

Don't Let Centering Scare You, scarecrow and the rules for vertical and horizontal centering, $1.95

For Better Typing Swat These Bad Habits, $1.95

Don't Get Caught in a Web, stressing the importance of proofreading, $1.95

Keys to Good Erasing, listing steps for proper erasing, $1.95

Illustrated Displays For Typewriting, 60 illustrations of ideas for bulletin board use in the typing classroom, $2.95

Make a Beeline to be a Good Typist, stressing typewriting techniques, $1.95

Examine your Letter For, emphasizing the characteristics of a mailable letter, $1.95

Don't Catch these Bad Germs, illustrating typing errors, $1.95

Steps For a Good Carbon Copy, $1.95

Type Right, emphasizing eight typing techniques, $1.95

Do Your Letters Smell?, characteristics of a "rosy letter" and a "skunky letter", $1.95

Are Your Hands Tied, listing poor habits that can hinder one's progress in typing, $1.95

Order from Business Teaching Aids, P.O. Box 96, Sharpsburg, N.C. 27878. Add 40 cents extra per item for postage.

THE TYPEWRITING CLASSROOM

You may not have a model typewriting room, but knowledge of the desirable features will help you to strive for adaptations.

The room should be large enough to accommodate the typewriting stations so that the teacher can supervise each student. Try rearranging tables to provide the best position. The teacher's desk placed at the back of the room provides the best supervising position for those rare occasions when a typing teacher sits down!

The teacher should be conscious at all times of light, temperature, ventilation and noise, and make adjustments to provide as ideal conditions as possible. It is desirable to have 100 foot-candles of light—a minimum of 40-50 is required. The light should come from the right or from the rear to avoid machine and arm shadows on the copy. If there is sufficient artificial light, the direction of the source of natural light is not an important factor. Noise can be reduced by the use of acoustic tile on the ceiling and walls, floor carpet, drapes, and rubber typewriter pads.

It is a good idea to label each machine with a school number and to position them in sequential order. A file of cards correspondingly numbered is useful to list needed services and to record repair work, ribbon changes, etc., thus providing information for the serviceman as well as being a machine history which is valuable when deciding on trade-ins and replacements.

The room should be as attractive as possible and kept neat and tidy. Students enjoy interesting bulletin board displays of charts, posters, honour rolls, and students' work. Involve them in preparing and changing displays.

EQUIPMENT AND MISCELLANEOUS AIDS

It is not always possible to have ideal equipment and instructional materials, but an awareness of the most desirable conditions can stimulate one's ingenuity and creativity to devise substitutes.

Ideally, the typewriters should be of one make and model and not more than six years old so that instruction can concentrate on typewriting, not typewriters. There should be a few spare machines to replace those awaiting repair service. Electric machines eliminate many difficulties in machine operation in the early stages. They are a superior machine for typewriting instruction. However not many junior high classes have access to electric typewriters; besides, teachers recognize that beginning typists are hard on any machine, and furthermore, they feel that the privilege of using an electric should be a reward in the advanced classes. The transfer is easier from manual to electric than from electric to manual.

There are great variations in the size of junior high school girls and boys, therefore it is highly desirable to have tables and chairs that can be adjusted in height. Failing that, foot blocks can be used to decrease chair height. If tables and chairs of different heights are available, students should be moved to those they fit best. Ensure that each student uses a table and chair of correct height. Posture chairs encourage proper position at the machine. Machine vibration is less annoying with individual tables than with double or bench tables. Each student needs space for a supply of typing paper on one side and a copyholder for the text or copy on the other. An effective copyholder can be made by cutting two quarter-inch grooves, approximately one inch from each end of a 8" x 11" board. Students can prop up the copy with the neatly folded typewriter cover or another book.

A demonstration stand should be available and used so that students can see the teacher using a machine.

A typing room requires more than one wastepaper receptacle. These will hold more if students are encouraged not to crumple the sheets before discarding them.

Timing devices such as a stop-watch, interval-timer, and electric clock with a second hand sweep are necessary. A desk bell, stapler, 3-hole punch, paper cutter, desk letter trays and filing cabinet should be available.

Classrooms are normally equipped with chalkboard and tack board. Posters, typewriter charts, student work and honour rolls displayed on bulletin boards are effective teaching and motivating devices as well as adding to the attractiveness of the room.

A number of audio and visual aids can be used in typewriting instruction. If commercial tapes, records or cassettes cannot be obtained the teacher with ingenuity and an investment of time, can produce his own. The overhead projector is useful in presenting steps in production jobs particularly when overlays have been prepared. Films and filmstrips, if available, add another dimension to instruction. Teacher-prepared slides or videotapes of the students in the class can be used effectively to commend some students and present examples to re-inforce instruction. Of course, the chalkboard is a very effective visual aid and should be used when presenting lessons as well as providing resource information or directions for students' assignments.

The investment in typewriting equipment must be protected. Avoid moving machines. Caution students against leaning or placing books on machines. They must be constantly reminded not to fiddle with machine parts or to treat the machines as toys. It is highly desirable that the room is not used for other purposes unless there is very careful supervision.

DRILLS

No skill can be mastered without repeated practice. Don't allow typewriting drills to become boring and meaningless. Here are some suggestions:

1. Explain the purpose of each drill so that students know for what they are aiming and why. The text usually indicates the objective, e.g., review of reaches introduced in the last lesson, complete alphabetic review to be followed by drill on difficulties, correct shifting, carriage return, or margin release, eyes on copy, reaches for numbers.

2. Follow the drill with an assessment so that the student can evaluate his progress and take steps to correct or improve the specific technique. This may be done by counting errors, calculating rate, or a show of hands in response to evaluation of his own performance (eyes on copy, wrists level, pivoting, etc.).

3. Vary the kind of drills so that each day's routine is different.

4. Time the drills (15-, 30-second, or 1-, 2-minutes) or set a quantity to be completed (each line 3 times, etc.).

5. Use gimmicks occasionally. On page 14 are a few suggestions. Don't overdo this type of activity.

6. The teacher should always direct the drill. Note the suggestions under "Pacing" on page 13.

7. Every class period should have some time devoted to directed and purposeful drill.

8. Warm-up drills of 3 to 5 minutes at the beginning of the class are basically to limber up the fingers, but may have other specific objectives such as alphabetic review, double letters, etc. With the accompaniment of music, this is an interesting way to get students started as they come into the room.

PACING

Essentially this is a device for signalling the typist so that he knows if he is "at," "over," or "under" his desired speed. Pacing in typewriting is of different types:

1. Teacher Pacing In the early stages, the integrating of technique elements into a sustained rhythmic pattern of performance can be developed if the teacher calls the letters and sets the pace. The teacher can effectively use a cassette recording of herself calling the letters to be typed; then her attention can be focused on student performance during the drill. Pacing can be done by tapping with a ruler or using a metronome.

2. Rhythm Records If special rhythm records are available they can set the pace for typing at progressive rates. These can be used occasionally for short periods of time with warm-up drills at the beginning of the class period.

3. Time-interval Pacing This procedure is to build, not to measure, speed. It is an effective means to develop control and improve techniques as well. For example, the student selects a rate (e.g., 30 w.p.m.) to type for a specific time (e.g., one minute). He divides his copy into (say four) equal parts. As he types, the teacher signals each quarter minute. By noting his check points, the student knows precisely whether he has reached his goal. Some text materials are designed for this type of pacing--the last section of the text *The Personal Touch*, called "Controlled Typing for Speed and Accuracy," and *Progressive Typewriting Speed Practice*, *Typewriting Speed Control Builders*, *and 101 Typewriting Timed Writings*.

   Students can pace themselves by using a cassette tape on which the time intervals have been recorded. (Ready, start . . . 1/4 minute . . . 1/2 minute . . . 1 minute.)

MOTIVATING ACTIVITIES

An ingenious teacher can introduce motivating techniques that appeal to the students and make learning to type fun, and at the same time accomplish the objectives of developing the skill. Even senior high school students respond to competition and commendation. Adapt the device to the season, festival, or current school or community activity. Change frequently, don't let it drag or become stale. Team competition doesn't pinpoint weaknesses that could be embarrassing to individuals.

Results of contests, etc., should be recognized. This might be by a show of hands or a word of commendation, or it might be part of an attractive bulletin board display, chalkboard chart or wall poster.

Care must be exercised to assure that the same students are not always the winners. Vary the objectives of the contests so that everyone has a chance to excel. Contests should provide for the individual to compete with his own previous record.

Here are a few ideas that may serve as suggestions for your adaptation:

1. Typing Champ of the Week. Display the name of a student meeting whatever criteria you or the class determine. Use whatever channels there are to publicize this in the school.

2. Display of work under captions such as "Your good work is showing," "Happiness is--," "Papers like these, really please," "Come out of the Shadows, Shine with work like this," "Look who made the Headlines".

3. Graphs and charts to record changes in achievement of each class member. Instead of the usual bar or line graph, use a mountain to climb, football score, horse race, trip to the moon.

4. Relays. Using a series of sentences, or paragraphs, the first student in a row (a relay team) types the first sentence and passes the sheet to student two who types the next sentence, and so on down the row. The team that finishes first, <u>with the fewest errors</u>, or the greatest quantity, is the winner.

5. Tag. Teacher "tags" a student caught looking at his fingers. He, in turn, comes to the front of the room and "tags" someone else. The object of the "tag" can be changed and varied to suit the technique to be emphasized.

6. I Spy. Assign each student a number. When a student is not using a particular technique, call his number. Student remains anonymous to his classmates.

7. Tournament. Students in pairs compete against other pairs with the results kept in a standard tournament chart. The contest can be any length of drill, scored for whatever technique or accomplishment needs to be emphasized. This might coincide with the school's basketball tournament or curling bonspiel.

8. Obstacle race. Using a series of drill sentences, time the class for one minute as they type the first sentence repeatedly. After checking for accuracy, those with no errors may proceed to the next sentence, while the rest repeat the first one. After a number of such timings, determine who has typed the furthest.

9. Speed race. Occasionally it is desirable to have students push for speed regardless of accuracy. Have them compare individual improvements in rate. Timings should be short. A twelve second interval makes calculations easy--each stroke is equal to the rate in words per minute. The count on the carriage scale of strokes typed will equal the rate.

10. Rodeo. Students are paired and take turns as competitor (typist) and judge. Teacher acts as timer and calls the "events"--eyes on copy, pivoting, shifting technique, accuracy, etc. Using points for performance with or without deducting penalty points, scores can be kept for a series of events and winners declared.

11. Basketball, hockey or a team event. Divide the class into teams and count scores for perfect copy during timed "periods" or "quarters," etc.

12. "Pay-as-you-type". The penalty for each error on a timed writing is typing the error correctly 3, 5, or 10 times before continuing. Speed scores are thus reduced for inaccuracy.

COMPOSING AT THE TYPEWRITER

Typewriting should be taught as a tool for writing, not just copying. As soon as students have mastered the location of the keys and developed the basic technique of operating the machine, introduce exercises to develop the ability to think at the typewriter and to use it as a composing instrument. The skill of writing at the typewriter needs to be taught and practiced before it is really learned. The following ideas may suggest procedures for doing this:

1. Provide simple exercises at first such as
   (a) filling in letters missing from words in the copy; (The s-n shines br-ghtly e-ch d-y.)
   (b) unscramble words that are out of position; (Roy steps walked up three.)
   (c) supply missing words. (Our truck ___ damaged ___ slightly.)

2. Provide thought starters
   (a) The teacher calls a word and the class types
       an antonym, or synonym
       a closely linked word; e.g., Romeo (Juliet)
       a word that rhymes; e.g., drop (prop).
   (b) The teacher asks a question that requires the typing of a one-word answer.
   (c) Show a picture or cartoon; then follow with some leading questions to be answered in typing; e.g., name all articles seen in the picture, describe what the man is doing, etc.
   (d) Use the overhead or opaque projector to flash a thought starter for the class, follow with questions to answer or directions to do something.

3. Increase the length of the composition to one sentence, then two or three and eventually paragraphs, short essays and letters.
   (a) Have the class write a story, each student contributing a sentence. Use topics suggesting action, e.g., catching a bear, playing a game, haunted house.
   (b) Short letters to order one thing, to make one inquiry.
   (c) A paragraph describing the typing room, why he likes a particular sport, how to perform a particular activity, etc.

SUGGESTED LESSON PRESENTATION

There are some who think that the ability to type is acquired through a process of osmosis when the ingredients of typewriter, text and student are put together. True, a self-disciplined student can direct his learning with the guidance of a well constructed text. There is no doubt that the acquisition of techniques and an understanding of the production problems is superior when properly directed and taught by a teacher. Most students require this.

There is no one way to teach typewriting. As in every other subject, variety, change, different strategies to suit the particular learning problem and the individual needs of the class members are essential. The length of the class period may necessitate careful planning to ensure a good learning atmosphere and a profitable use of the time.

Following are some suggestions for a lesson presentation:

1. Warmup (about 5 minutes)

   Many teachers establish a routine whereby students as they come into the classroom, immediately start a warmup using material of their choice or that selected by the teacher and indicated on the chalkboard. Rhythm records can be used for this occasionally. This routine tends to get the class settled quickly.

   After the class is assembled and the teacher has completed attendance marking, etc., gain the attention of the class. First, go through a posture and body check, reminding students to sit erect, well back in chair, leaning forward slightly, feet flat on floor, centered on J, one-hand span away from machine, wrists level, fingers curved, arms hanging loosely with elbows close to body, etc. Next direct them in a warmup using the text-book suggestions from the lesson for the day or something of your choice.

   Announce the purpose of the warmup such as finger dexterity, snap-touch, stroking, and rhythm. Vary the procedure suggested in the text; e.g., the text instructions may be "type each line twice", but your instructions may be, "type while I time you for 15 seconds." Make sure the class is directed by you--not the textbook. This makes the class more alive and students respond with greater determination and motivation to meet the standard you set. Recognize achievement by a show of hands, a word of praise, etc.

2. Review (about 5 minutes)

Sometimes this is combined with the warmup. Be sure to identify the purpose of the drill and the achievement you expect. It should be teacher-directed. Sometimes this involves calling the letters as they strike them, tapping with a ruler, typing with them (using the demonstration machine with stiff paper and/or lifted paper bail to make more noise). It may mean timing them for periods varying from 15 seconds to one minute, allowing each to type a line a certain number of times, or until you call "stop" or "carriage return".

The review is usually based on the previous lesson or skill techniques, such as, key location, numbers, work family, accuracy, eyes-on-copy, carriage throw, shifting, speed push, pivoting, specific reaches, etc.

3. Drill to develop a specific technique (5-10 minutes)

This may be review or the introduction of a new technique, such as new letter, number or service keys, accuracy, speed, reaches, tabulation, etc. Devices or techniques used for this purpose may include pacing, repetition, or timed takes varying the length sometimes 15, 20, 30, 45 seconds, or 1, 2, or 3 minutes. An occasional game or contest livens up this portion of the lesson and encourages top performance.

4. New technique or typing procedures (10 minutes)

Here you may use the material in the text to introduce such things as centering a line, planning placement, typing a menu, personal letter, dividing words, tabulating, etc. Use the chalkboard, the text, the demonstration machine, displays on bulletin board and whatever devices are available to "teach" the lesson and guide the students through the steps they must follow to establish facility in using this procedure.

5. Supervise while Students apply the learning (10 minutes)

Depending upon the complexity of the procedure, the rest of the period may be spent in trying it out with the teacher checking, giving individual help, commending some, and repeating parts of the lesson to the entire group if it is evident this would help most of the class members.

6. Production

It depends on the complexity of the procedure if this part can be completed during the first period or if it will form part of the next. Explain clearly what each must produce and indicate the standard to strive for. One teaching technique is to allow all

students the same time for this production instead of requiring some to redo a job many times in an attempt to meet that standard. If the skill development, (parts 1, 2 and 3) has been conducted consistently, and the new technique introduced and practiced, (parts 4 and 5) each student should be able to produce an acceptable job in the allowed time. There will, of course, be variations of "acceptable". Production jobs are part of the total skill development.

7. End of the class

Most of the typing done in each period is practice and as such the typescript will not be handed in for scoring. In order to observe individual improvement and to have something tangible for grading purposes, the production jobs can be collected every day or on specific days. Sometimes these will be merely recorded as having been handed in, at other times, scored for whatever objectives they were produced.

The teacher's effort should be spent in directing skill development during the class period and not in checking sheets of typescript that students have produced. The teacher should not become a slave to the checking of assignments. Keep in mind the objective of the lesson. When it is to produce quality typescript, score it; but when it is to develop manipulative techniques, don't. The typescript alone does not always reflect the acquisition of the objective. Students may hand in errorless typescript that has been produced using incorrect fingering and techniques of touch typewriting.

The objectives of instruction in touch typewriting can usually be better met if the class is kept together and procedes with the teacher through the text material. The instructional needs of the group and the attainment of skill, not the text material covered, should determine the progress of the course.

APPENDIX A

SUGGESTED GRADING FOR SPEED AND ACCURACY

(Fixed Standard) TYPEWRITING IX (3 Minute Timings)

Gross Words Per Minute		Errors														
		0	1	2	3	4	5	6	7	8	9	10	11	12	13	14
47		100	100	100	100	100	97	93	88	83	78	72	64	54	44	34
46		100	100	100	100	98	95	91	86	81	76	70	62	52	42	32
45		100	100	100	98	96	93	89	84	79	74	68	60	50	40	30
44		100	100	98	96	94	91	87	82	77	72	66	58	48	38	28
43		100	98	96	94	92	89	85	80	75	70	64	56	46	36	26
42		98	96	94	92	90	87	83	78	73	68	62	54	44	34	24
41	A	96	94	92	90	88	85	81	76	71	66	60	52	42	32	22
40		94	92	90	88	86	83	79	74	69	64	58	50	40	30	20
39		92	90	88	86	84	81	77	72	67	62	56	48	38	28	18
38		90	88	86	84	82	79	75	70	65	60	54	46	36	26	16
37		88	86	84	82	80	77	73	68	63	58	52	44	34	24	14
36		86	84	82	80	78	75	71	66	61	56	50	42	32	22	12
35		84	82	80	78	76	73	69	64	59	54	48	40	30	20	10
34		82	80	78	76	74	71	67	62	57	52	46	38	28	18	8
33		80	78	76	74	72	69	65	60	55	50	44	36	26	16	6
32		78	76	74	72	70	67	63	58	53	48	42	34	24	14	4
31		76	74	72	70	68	65	61	56	51	46	40	32	22	12	2
30		74	72	70	68	66	63	59	54	49	44	38	30	20	10	0
29		72	70	68	66	64	61	57	52	47	42	36	28	18	8	0
28	B	70	68	66	64	62	59	55	50	45	40	34	26	16	6	0
27		68	66	64	62	60	57	53	48	43	38	32	24	14	4	0
26		66	64	62	60	58	55	51	46	41	36	30	22	12	2	0
25		64	62	60	58	56	53	49	44	39	34	28	20	10	0	0
24		62	60	58	56	54	51	47	42	37	32	26	18	8	0	0
23		60	58	56	54	52	49	45	40	35	30	24	16	6	0	0
22		58	56	54	52	50	47	43	38	33	28	22	14	4	0	0
21	C	56	54	52	50	48	45	41	36	31	26	20	12	2	0	0
20		54	52	50	48	46	43	39	34	29	24	18	10	0	0	0
19		52	50	48	46	44	41	37	32	27	22	16	8	0	0	0
18		50	48	46	44	42	39	35	30	25	20	14	6	0	0	0
17		48	46	44	42	40	37	33	28	23	18	12	4	0	0	0
16		46	44	42	40	38	35	31	26	21	16	10	2	0	0	0
15		44	42	40	38	36	33	29	24	19	14	8	0	0	0	0
14	D	42	40	38	36	34	31	27	22	17	12	6	0	0	0	0
13		40	38	36	34	32	29	25	20	15	10	4	0	0	0	0
12		38	36	34	32	30	27	23	18	13	8	2	0	0	0	0
11		36	34	32	30	28	25	21	16	11	6	0	0	0	0	0
10	F	34	32	30	28	26	23	19	14	9	4	0	0	0	0	0

APPENDIX B

TYPING TECHNIQUE INVENTORY

The easiest way to evaluate mastery of techniques in typing is to use an inventory or checklist. Students should be familiar with the points included and given a copy of the list. Much can be gained from their self-evaluation or from working in pairs or as a team. It is best if students are not aware at the time that they are being observed and evaluated.

The teacher can use the list as merely a guide or as an evaluation instrument. Work through the list, choosing a number of related items for the evaluation of each student during one class period or during the week, or one or more students could be evaluated on the entire list during a period. The evaluation could be a simple "yes" or "no", ranked on a three- or five-point scale using letters (ABCDF), points (54321) or words (excellent, very good, good, fair, poor).

Checklist -- Correct Posture And Position Of Body

1	Arms	-- almost motionless					
2	Back	-- straight, leaning forward slightly					
3	Body	-- centered on the J-key					
4	Body	-- leans forward slightly from the waist					
5	Body	-- faces machine squarely, a handspan away					
6	Body	-- seated clear back in the chair					
7	Elbows	-- relaxed, hanging loosely, close to body, not winged					
8	Eyes	-- remain constantly on the copy					
9	Feet	-- braced on floor, 6 inches apart					
10	Fingers	-- A- and ;-fingers firmly anchored					
11	Fingers	-- kept curved, are never straight					
12	Fingers	-- spread when reaching for margin release					
13	Hands	-- bounce very slightly					
14	Hands	-- close together (thumbs could lock)					
15	Hands	-- flat across the backs					
16	Hands	-- palms do not touch the machine					
17	Head	-- erect, facing the copy					
18	Nails	-- trimmed short					
19	Neck	-- straight, not bent or craned					
20	Poise	-- no exclamations, paper yanking, frowns					
21	Shoulders	-- up and back, relaxed					
22	Thumb	-- left, kept close to left forefinger					
23	Thumb	-- right, hovers 1/2 inch above space bar					
24	Thumb	-- right, hovers over centre of space bar					
25	Wrists	-- held level (no arch, no dip)					

Checklist -- Correct Touch Techniques

1	Back spacer	-- correct finger, used without looking					
2	Bell	-- reacted to without looking up					
3	Continuity	-- no dawdling between tasks					
4	Continuity	-- no dawdling while typing					
5	Copy	-- placed at the right of the machine					
6	Copy	-- turned at slight angle, raised at top					
7	Effort	-- sustained, purposeful, sincere					
8	Finger	-- first left, F and G; up to R, T, 4, 5; down to V, B					
9	Finger	-- first right, J and H; up to U, Y, 6, 7; down to M, N					
10	Finger	-- second left, D; up to E, 3; down to C					
11	Finger	-- second right, K; up to 1, 8; down to ,					
12	Finger	-- third left, S; up to W, 2; down to X					
13	Finger	-- third right, L; up to O, 9; down to .					
14	Finger	-- fourth left, A; up to Q, back spacer; down to Z, shifts					
15	Finger	-- fourth right, ;; up to P, 0, other symbols; down to /, shifts					
16	Fingering	-- reaches are made from home row and return					
17	Margin release	-- used without fumbling or looking up					
18	Rhythm	-- obvious effort to type evenly					
19	Shift lock	-- used without fumbling or looking up					
20	Shifting	-- F- and J-fingers "stay at home"					
21	Stroking	-- firm, sharp, bounce-off, brisk					
22	Stroking	-- rhythmic, unhesitant, continuous					
23	Stroking space bar	-- sharp, bounce-off stroke					
24	Stroking space bar	-- right thumb used					
25	Tabulator	-- used without fumbling or looking up					

Checklist -- Use Of Machine Parts

1	Bell	-- margin stop is set to use its warning					
2	Carriage release	-- used to move carriage long distances					
3	Carriage return	-- a flip, not a throw or drag					
4	Carriage return	-- hand darts "home" instantly					
5	Carriage return	-- made without looking up					
6	Cylinder knob	-- used to twirl paper					
7	Line finder	-- (ratchet release) used to return to line space after varying position					
8	Line space regulator	-- set for single, double or triple					
9	Margin release	-- used to type beyond the set margin					
10	Margin release	-- preplanned for efficient typing					
11	Margin release	-- correct operating procedure					
12	Paper guide	-- set to guide sheets into position					
13	Paper bail	-- positioned to hold paper firmly					
14	Paper bail roller	-- positioned evenly so paper does not become lopsided					
15	Paper release	-- used when removing paper					
16	Paper release	-- used when straightening and aligning paper or typescript					
17	Scales	-- alignment scale used to align re-inserted typescript using l, i, or .					
18	Scales	-- carriage or writing position scale used to set margins					
19	Scales	-- paper table or bail scale used to position paper in the machine					
20	Tabulator	-- stops set and cleared efficiently					
21	Variable line spacer	-- used efficiently to align typescript					
22	Ribbon and stencil control	-- adjusted correctly					

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